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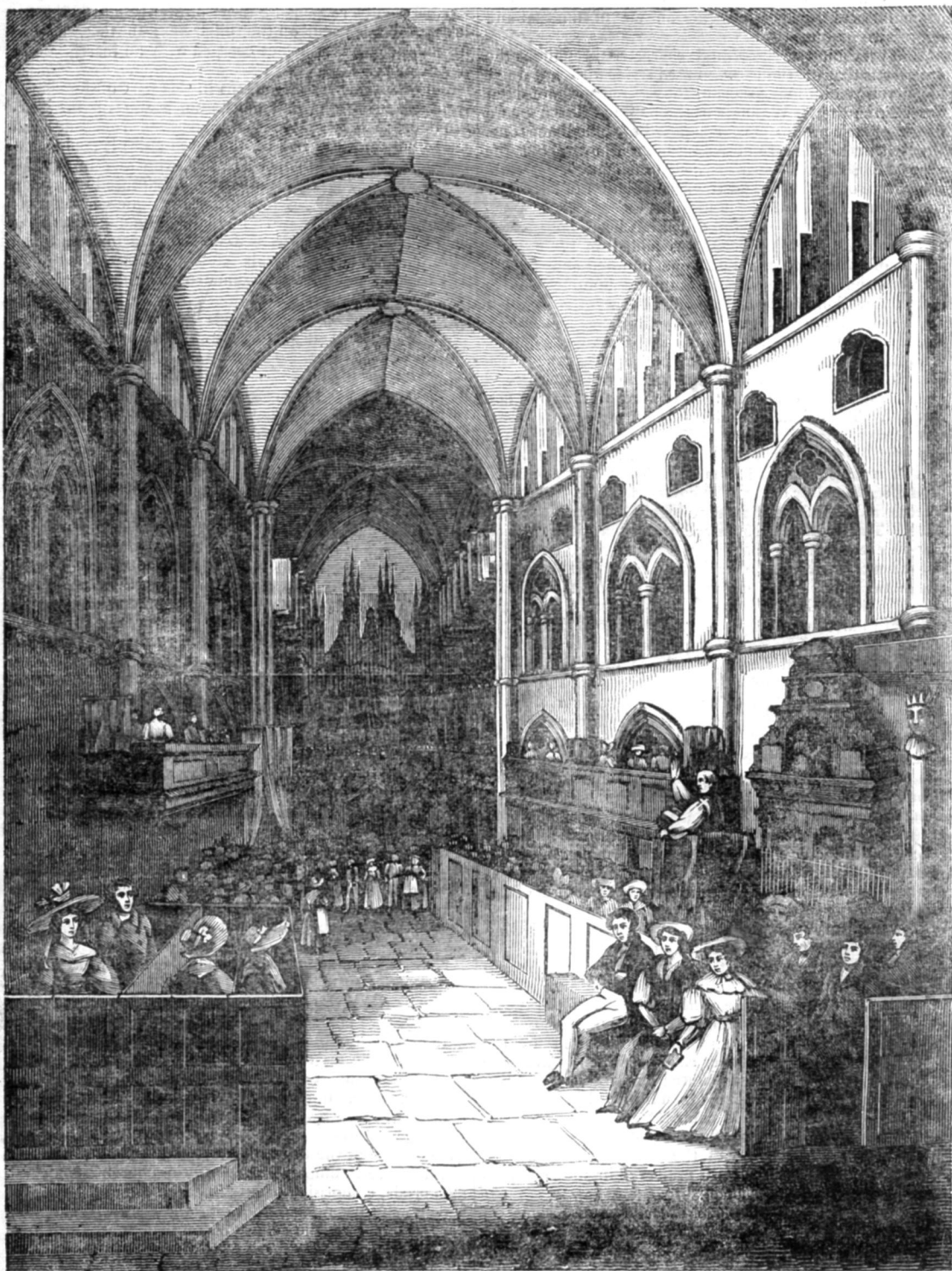
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INTERIOR OF ST. PATRICK'S CATHEDRAL, DUBLIN.

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## ST. PATRICK'S CATHEDRAL DUBLIN.

The Cathedral of St. Patrick's although inferior in grandeur and dimensions to many similar structures in England, is an extensive, a commanding, and an interesting building. Its external claims to admiration are, however, rendered of little avail by the offensive character of the approaches. Its situation also, being erected on the lowest ground in the city, is decidedly unfavorable, and communicates to the whole pile an air of unusual and oppressive gloom.

The prevailing architectural character throughout the exterior is that of the early pointed style, with not a few incongruous additions, probably the *improvements* of later days. From the N. W. angle of the building rises a square tower of fair proportions, composed of blue lime-stone. Erected under the care of Archbishop Minot, about the year 1370; this has been sparingly ornamented, but from the nature of the stone and the accumulation of smoke or soot, these details are nearly illegible.

A spire formed of granite, which has been, not inaptly, termed a huge extinguisher, was added in 1740. The height of the square steeple is one hundred and twenty feet, and that of the spire one hundred and one, making a total elevation of two hundred and twenty-one feet.

The interior is principally divided into a *Nave* with side-aisles, a south transept comprising the chapter-house, a north transept lately rebuilt, and occupied as the parish church of St. Nicholas without. A choir having lateral aisles, and a lady chapel to the eastward of the choir and chancel. The whole is in the pointed style, and in the simple and unadorned mode of design which marks the first regular structures of this species of architecture.

The nave is separated from its aisles by unornamented arches sustained by octangular columns. The choir is on a more liberal scale, and is more highly furnished than the nave. This division of the structure displays the original plan in every leading particular, except where cumbrous monuments or cathedral furniture engross the space between the pillars or otherwise interfere with the general effect. The arches which divide the centre from the aisles are narrow and high pointed, having clustered columns or rather piers, each component shaft of which finishes in a small and single capital, composed of foliage. There are two ranges of triforia, the arches of the lower tier being separated by a slender central column that assists in forming two smaller arches beneath the sweep of each pointed opening. The mouldings are in general plain and the ornaments are chiefly confined to the capitals of the various columns. Two trifling particulars of embellishment, however, demand notice; these exhibit the same device that occurs on coins issued by King John, when in Ireland, viz. a blazing star in a crescent; and are placed on the columns at the eastern termination of the prebendal stalls. An enlargement of the choir has evidently taken place in that direction, as the centre of the transept is now within the limits of the choir.

The roof was originally of stone, but was removed on account of its decayed state, and the present ceiling of stucco, said to be an exact counterpart has been substituted. It is vaulted and groined by simple intersecting ribs or cross-springers; the windows are all of the triple-arched lancet form. The archbishops throne is of oak, as are the prebendal stalls, and also those used by the Knights of St. Patrick, over each of which waves the banner of the installed, surmounted by the sword and helmet of the knight; and a fine organ is placed in the screen which divides the nave and choir.

The chapter house or south transept, exhibits little variation from the character of the body of the cathedral, and the same mode of design is preserved in the lady chapel, to the east of the chancel.

The sepulchral monuments are numerous; some of them possess considerable interest, though scarcely any are remarkable for excellence of design or execution of workmanship; the most prominent in the nave is that to the memory of Dr. Narcissus Marsh, successively Archbishop of Dublin and Armagh. It occupies the arch between the fourth and fifth columns on the south side.—An inscription in latin is placed on a tablet beneath a canopy, and on each side are duplicated columns of the Corinthian order. On the second column from the west gate, on the same side, is a black marble slab bearing an

inscription to the memory of Dr. Jonathan Swift, Dean of St. Patrick's, who lies interred beneath. This inscription was composed by himself, and emphatically records the severity with which he felt the stings of folly and vice, and the ardour with which he contended in the cause of a suffering country. A bust of the deceased is placed over the inscriptional flag, which bust was presented to the chapter by Alderman Faulkener, his publisher.

Near Swift's remains lie those of Mrs. Johnston, his celebrated Stella; and on the pillar next to that, bearing his monument, is a tablet charged with an inscription to her memory.

The most ancient monument in this part of the church is now fixed to the wall on the north side of the western door, to which place it was removed from a decayed chapel at the west end of the south aisle; it commemorates Archbishop Michael Tregury, who died in 1471.—His effigies in pontificals are rudely sculptured on a plain slab, surrounded by the inscription in gothic characters.

In the south transept is a fine modern monument to the memory of the late Serjeant John Ball, erected as a token of respect and esteem by his fellow-barristers.

The most conspicuous monument in the choir is situated near the eastern end of the south wall, and was erected early in the reign of Charles the First, by Richard, the "great" earl of Cork. Mr. Brewer says this is the most lofty sepulchral monument he had ever seen. It is divided into four stories, and contains sixteen figures, representing as many members of the founder's family. It is of black stone with ornamental particulars of carved wood, and is painted and gilt. At the top is the well known motto—"God's Providence is our inheritance;" and on the front of a black marble table in the second story, is a lengthy, genealogical and biographical inscription.

On the floor of the upper story is the effigies of Dr. Robert Weston, grandfather of the Countess of Cork, who is represented in his robes, as Chancellor. On the floor of the third story are the statues of Sir Geoffry and Lady Alice Fenton, parents of the countess, kneeling before open books, their hands clasped in the attitude of prayer. In the second story are the recumbent statues of the earl and countess of Cork, in their robes, mantles, and coronets; beneath the arches in the basement story, and also at the head and feet of the earl and countess, are the figures of several of their children in a kneeling posture, with folded hands. This costly and elaborate monument was originally placed against the east wall, in the part originally and now occupied by the altar, but was removed, much to the chagrin of the earl of Cork, chiefly through the interference of Archbishop Laud and the earl of Strafford.

On the opposite side a lofty monument to the memory of Thomas Jones, Archbishop of Dublin, who died in 1619, occupies one of the arches of the choir, much to the injury of the architectural effect; it presents the effigy of the deceased, but is not remarkable for beauty of design.

Near this monument is a mural tablet of black marble to the memory of Frederick, Duke Schomberg, who fell at the battle of the Boyne. It appears his remains were removed here immediately after the battle, where they lay until the 10th of July, and were then deposited under the altar. To the disgrace of his family, the spot of his sepulture was suffered to remain destitute of any monumental tribute, until the tablet mentioned above was erected by Dean Swift, in the year 1731, and the severity with which he composed the latin inscription, although it gave offence at the time, redounds to his honor.

There are in different parts of the church sepulchral memorials, comprising brasses fixed on the walls, amongst which may be noticed those of Sir Henry Wallop, of Farley Wallop, in the county of Southampton, Lord Justice "almost by the space of two years," in the time of queen Elizabeth. He died in 1579. Sir Edward Fitton, of Saulworth, in the county of Chester, 1579; and Anne, his wife, 1575. Several Archbishops are also here interred, but without such monumental tributes as deserve notice; and in the north lateral aisle of the choir is an antique stone coffin. There are some other monuments which we shall more particularly notice, and of which we shall give engravings.